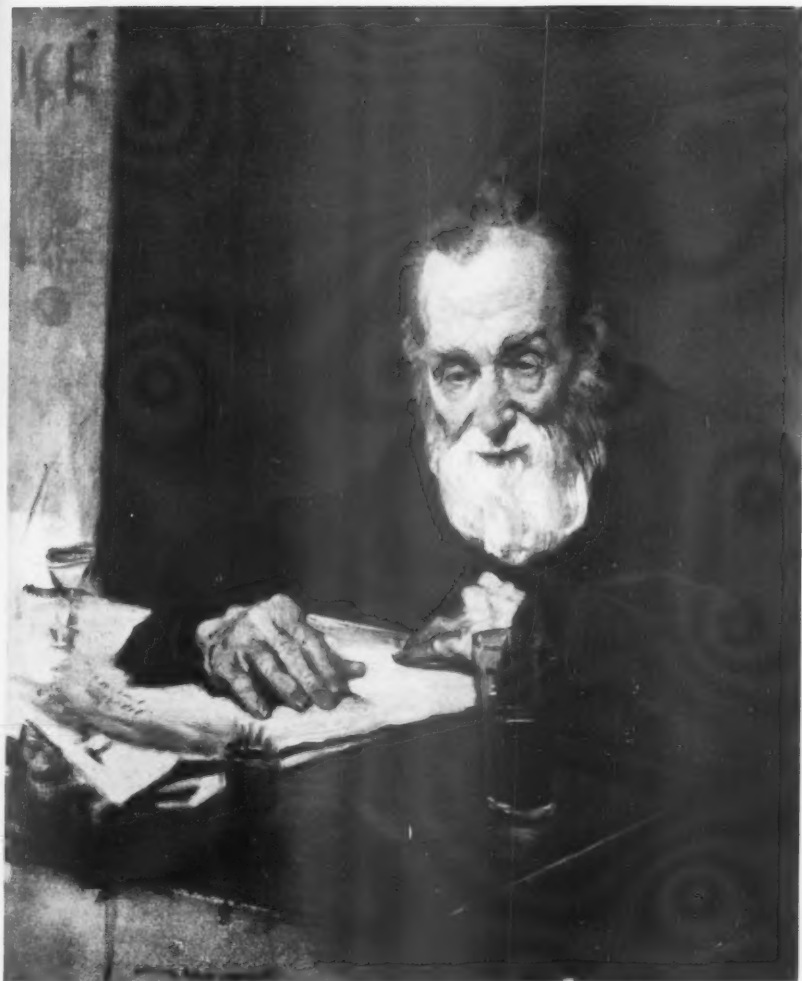


BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
MARCH NINETEEN THIRTY



"THE OLD CABMAN" BY WILLIAM ORPEN, IN THE GROUP OF NINE PAINTINGS
GIVEN BY MR. AND MRS. CHARLES H. WORCESTER

THE MR. AND MRS. CHARLES H. WORCESTER GIFT

MR. and Mrs. Charles H. Worcester, long benefactors of the Art Institute and among its most devoted friends, have recently presented a notable group of nine paintings to be added to the permanent collection. Six are by famous members of the Italian School, while the other three are representative of the work of important contemporary masters. With one exception all of the nine have been previously described or illustrated in the *Bulletin* while on loan, so that they may here be more briefly commented upon.

Perhaps the three most notable works included in the gift are examples by Paolo Veronese, Jacopo Tintoretto and Giambattista Moroni. Thus at one time the Art Institute is greatly enriched in paintings of the Venetian School. "The Madonna with SS. John and Anthony Abbot" by Veronese is a large unfinished work possessing the vitality of a sketch and yet with the broad divisions of a decoration. It is of great interest in studying Venetian methods of under-painting and glazing, and shows that Veronese's final harmonious compositions came from careful manipulation. Tintoretto's mythological scene of "Mars and Venus with Three Graces in a Landscape" is typical of this painter's later impressionistic handling. The rich broken color, the rapid draughtmanship and the dazzling play of light and shadow are highly characteristic of the painter to whom modern art is turning more and more as an ancestor. The portrait of "Ludovico Madruzzo" by Moroni is one of the finest works anywhere by this master who was so greatly influenced by Venice. One of a group of three family portraits of Cristoforo Madruzzo, Prince-Bishop of Trent and his two nephews, it is a masterpiece of cool, contained color and simple design. It portrays the young and worldly prelate, standing full length in rich black robes with his hunting dog, and shows that at

his best Moroni is to be ranked with the very greatest portraitists of the High Renaissance.

The field of Baroque Painting which has been coming back into serious favor of recent years is represented in the Worcester gift with two examples by Alessandro Magnasco, and one by Giambattista Tiepolo. Magnasco's "Arcadian Landscape" and "Witch" show him in two moods; first as the forerunner of modern Impressionism in his free, slashing transcription of sky and atmosphere, second as a seeker after picturesque values in the little figure of the sorceress. Also originally attributed to Magnasco is the "St. Jerome" which Dr. Hermann Voss has identified as an early work by Tiepolo. It was originally a part of the Palumbo Collection in Rome and has been compared by Dr. Voss with several studies, one of which is in the possession of the Berlin Print Room.

The modern paintings by Forain, Toulouse-Lautrec and William Orpen are very welcome additions to the representative collection of nineteenth century and contemporary masters now on view. Forain's "Maternity" is one of a long series of court-room scenes, notable for their penetrating observation and inherent drama. "Messalina at the Bordeaux Opera" is one of Lautrec's most famous theatre paintings, and is representative of his expressive, nervous and brilliant designing. Painted in 1900, only a year before his death, it shows that he was gaining a new richness in his color and handling of pigment. Orpen's "Old Cabman" is one of the artist's understanding studies of picturesque old characters. Very simple in arrangement, and unpretentious as to point of view, it is attractive for the fine rendering of head and hands, and for the painter's expressed sympathy with his subject.

DANIEL CATTON RICH.



"PORTRAIT OF LUDOVICO MADRUZZO" BY GIAMBATTISTA MORONI (C. 1520-1578).
GIFT OF MR. AND MRS. CHARLES H. WORCESTER

THE PICTURE BOOKS OF NARA

THE present city of Nara, with its numerous art relics of old Japan, is only the small portion that is left of the ancient capital which was built in the early eighth century. The old capital was four or five

times larger than the present city. It extended farther to the west and south, and included the temples Saidaiji, Yakushiji, and Tōshōdaiji in its municipal compound. From the enthusiastic celebration of its glory in the Japanese poems, *Nara no Miyako*, it is evident that the capital of Nara must have been a beautiful place, surrounded by temple buildings with peaceful wooded hills for their background. The rulers of the country at that period were patrons of Buddhism. The building of temples was carried on as a national project; many painters were employed to decorate the newly erected sacred buildings. An old manuscript kept in the Shōsōin, the famous warehouse built in the middle of the eighth century, gives the names of over one hundred of these official painters. Some of them worked on Buddhist images, and some on mere decorative designs, but it seems clear that there were many Buddhist painters living in the capital. With the moving of the capital to Kyōto in 794, the official program of the building of temples was greatly reduced, and consequently there were not many official Buddhist painters employed at the Imperial court in Kyōto. Many of these artists probably remained in Nara; and as it was customary

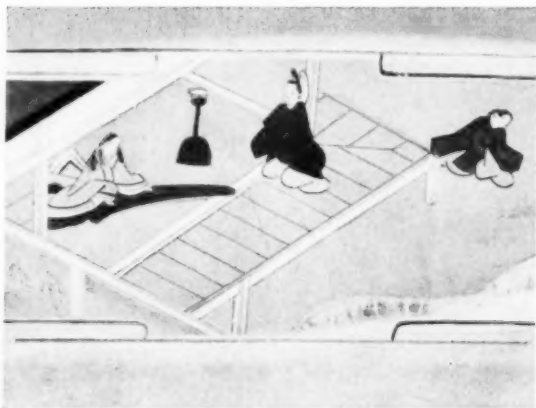


ILLUSTRATION FROM "UTSUBO MONOGATARI"

for occupations to be continued in hereditary succession, the family lines of Buddhist painters very likely were preserved through generations. Nara was the center of Buddhist culture for centuries, even after the city itself

gradually became smaller, and it can be surmised that the painters who lived there were able to find some work by which they were enabled to support themselves and their families.

Social conditions in Japan were changing. The growing influence of the military clans from the twelfth century gave the people very little time to pursue their peaceful occupations. Many Buddhist temples became military camps with armed monks who could fight as effectively as trained soldiers. Buddhist painters no longer could make their living in their own profession. They must either find new fields of work, or turn to different lines of painting. It was this situation that probably forced some of the artists in Nara to take up the work of designing illustrations for popular story books. As the books were made in Nara they were called *Nara-bon*, Nara books, or *Naraye-bon*, books of Nara pictures. The illustrations were called *Nara-ye*, Nara pictures.

We have four books, in five volumes, of these old illustrated manuscripts in the collection of Japanese books given to the Art Institute by Martin A. Ryerson. All of them are approximately of the same size, about $6\frac{1}{2} \times 9\frac{1}{2}$ inches, oblong in shape,

and bound so as to be opened horizontally. Three of the five volumes still retain their original covers which are of bluish black color, with floral designs painted in gold. As each volume contains only twenty or thirty leaves, with full-page illustrations averaging five to a volume, the text written in ordinary sized letters is necessarily limited by lack of space, and consequently only brief extracts of the original text of the stories are given. Two of the books, *Utsubo Monogatari* and *Soga Monogatari*, from which extracts are taken, are represented in the collection by complete copies published in 1660 and 1671, and we can compare both the texts and the illustrations in the published books with those in the form of manuscripts of *Naraye-bon*. The comparison, especially in the case of the *Soga Monogatari*, suggests to us some interesting points which, however, require too much room to be mentioned here. Of the remaining books one is the well-known story of *Monogusa-Taro*, and the other, with its title missing, is a story of a young court noble who fell in love with a picture of a beautiful woman painted on a fan.

All of the illustrations in these Nara books are richly colored and embellished with a liberal use of gold. None of them shows any marked skill in painting, although the illustrations of the *Utsubo Monogatari* are done with a certain amount of skill. The illustrations of the book without title, evidently, were done by a person who had no technical training. None of these books bears any inscription from which the date or the name of the artist can be learned.

It is not possible to determine much from this limited material, and we find that these illustrated manuscripts have not been made the subject of special study in Japan, probably owing to the fact that most of the illustrations are of rather amateurish quality. But we gather from the few observations made by Japanese students that most of the *Naraye-bon* are works quite similar to those represented in the Institute collection. All of them are known to be of oblong shape with bluish black covers, and colored illustrations, and have texts which

give in condensed form simple novelettes or fairy tales. Most of them are considered to have been produced in the middle years of the Ashikaga to the end of Momoyama periods in the fifteenth and sixteenth centuries.

That they originated in the old works, in makimono (scroll) form is evidenced by their oblong shape, and by the style of painting. The book form was adopted for convenience in handling, and to reduce the cost. The artists who painted these illustrations were not great masters. Some of them were mere amateurs, as one of our examples clearly shows. The profuse use of colors suggests that they were accustomed to paint decorative works of some kind. It has been noticed that many *Naraye* are copies of scroll paintings, and that some of the early printed illustrated books are direct reproductions of some of the *Naraye-bon*.

The same amateurish characteristics in drawing are manifest in many of the book illustrations done in the seventeenth century, before the so-called Moronobu style was introduced. Even a casual observer will find no difficulty in noticing the close relation that existed between the old scroll works and the picture books of Nara. That the earliest of the popular Japanese illustrated books derived much from those illustrated manuscripts of the fifteenth and sixteenth centuries seems also to be beyond any question. The development of *Ukiyoe* centered in its color prints; and a study of the origin of these prints leads one naturally to the study of the book illustrations of the seventeenth century. *Naraye* did not attract much attention from students, because they were not painted by master painters. Yet, since they were products of a common ground upon which the popular school of Japanese painting was also an outgrowth, the importance of this early form of book illustration readily can be recognized. We are fortunate therefore to have a few examples of these interesting works represented in the Institute collection of Japanese illustrated books.

KENJI TODA.

AT THE GOODMAN THEATRE

IN its current production, Philip Barry's "Holiday," the Kenneth Sawyer Goodman Memorial Theatre has brought to Chicago one of the outstanding hits of the New York season. In fact—if statistics are of value—it led the entire New York theatre, except musical plays, over a period of several months when Arthur Hopkins first produced it at the Plymouth. It is a gay modern comedy of the younger generation, having those particular qualities of sparkling lines and adroit situations which have led its author through one success after another. Philip Barry is best known perhaps for "Paris Bound," predecessor of "Holiday," which was seen in Chicago last season. Such earlier successes as "You and I" and "In a Garden" had already established his reputation which the two newer plays have so definitely confirmed.

"Holiday" is the story of a young man engaged to a girl of great wealth and social standing. But he refuses to "make good" with her father, preferring to enjoy life as a holiday and an independent venture in happiness. On this theme, Mr. Barry has written one of the most delightful and brilliant of contemporary comedies. It has been directed by Hubert Osborne, who produced "The Makropoulos Secret."

March is to be a month of comedy at the Goodman; for when "Holiday" ends its run on March 9, it will be followed the next Tuesday by "The Rivals," Richard Brinsley Sheridan's masterpiece and cer-

tainly one of the most effective comedies in the whole range of English drama. The production will not only be one of the most noteworthy of the Goodman season in itself, but it will have an especial interest in that it is the first of this year's plays to include both Whitford Kane and Mary Agnes Doyle. Mr. Kane will play Sir Lucius O'Trigger and Miss Doyle, Mrs. Malaprop. In the rest of the casting also the play will be of unusual quality, with excellent parts particularly for Katherine Krug, Harry Mervis, Neal Caldwell and Roman Bohnen.

As a matter of historic interest, "The Rivals" was first produced at Covent Garden in January, 1775, preceding Sheridan's equally famous "School for Scandal" by two years and following its only rival since Restoration days, "She Stoops to Conquer," by an equal time. As everyone knows, it has successfully held the stage from that day to this, both for the vitality of its comedy and the interest of its characterizations.

The Saturday matinées for young people continue to draw enthusiastic audiences. "Little Women," a dramatization of Louisa M. Alcott's story by Marian de Forest, is the current attraction, being the third

production of the season. It will be followed by "Robinson Crusoe." Mr. Louis Laffin, whose "Hans Brinker and the Silver Skates" was the hit of the children's matinées last season, has made the play from Defoe's ever-popular classic.



"LONDON HIPPODROME" BY EVERETT SHINN. GIFT OF THE FRIENDS OF AMERICAN ART THROUGH THE GOODMAN FUND

CURRENT EXHIBITIONS

THE WATER COLOR SHOW

Herr Meier-Graefe, visiting America a year or two ago, returned to Germany with the impression that water color, not oil, was our most characteristic medium for modern expression. The Tenth International Water Color Exhibition which opens on March 20 in the East Wing Galleries for a month's showing, provides an annual opportunity to see the work of American water colorists in comparison to foreign. The term "water color" has been extended to cover original drawings, pastels, and miniatures, which lends variety to the exhibition as a whole, and permits the inclusion of certain men who are particularly interesting.

As in previous years the European section will be stressed. Among the well-known foreign artists who have accepted invitations are Martin Monnickendam and D. C. Voigtsmit of Holland, Claude Flight, Russell Flint and Hesketh Hubbard of England, while Julius Diez, Olaf Gulbransson, Johannes Thiel and Eduard Thöny will head an unusually strong group from Germany.

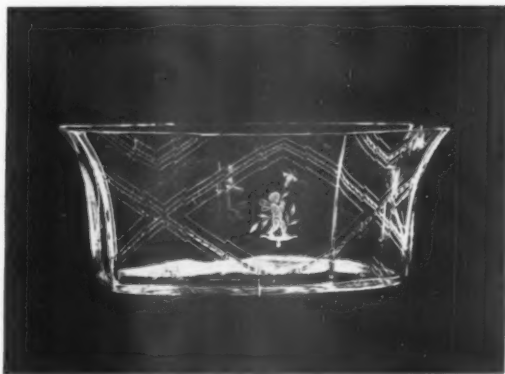
France will send some works by artists who are not as yet familiar to American collectors. Among these are Louis Bailly, Pierre Dubaut, Jules R. Hervé, René Kuder, Maurice Leroy, James Raissiat. The American section includes Wayman Adams, Carroll Bill, Rutherford Boyd, James Floyd Clymer, Julius Delbos, George Pearse Ennis and W. E. Merton Heitland.

CONTEMPORARY GLASS AND RUGS

At about the same time as the Water-Color Exhibition, another International Show will open in the Decorative Arts Galleries. This is the Exhibition of Contemporary Glass and Rugs, collected by The American Federation of Arts and shown already with great success at the Metropolitan Museum of Art, New York, the Museum of Fine Arts, Boston and the Pennsylvania Museum, Philadelphia.

This collection of contemporary glass and rugs was assembled abroad by Richard F. Bach and Helen Plumb, aided by a committee of designers, critics, and experts in the field of decorative arts. Its purpose is "to bring to the American public and to American manufacturers, merchants and designers the best foreign achievements in a particular field of applied art side by side with our own creations in the hope that thus we may be able more readily to estimate our own position and to take advantage of whatever suggestions the contemporary work of other peoples may hold for us." Artists and craftsmen from Austria, Belgium, Czechoslovakia, England, France, Germany, Holland, Italy, Sweden and the United States are exhibiting. Glass and rugs were selected as of

special timely significance, since both of these objects of applied art are going through interesting developments. The ancient traditions of glass making and decorating in the hands of designers in Paris, Orre-fors and Vienna, have been given a new vitality.



FLOWER BASIN IN CUT CRYSTAL, DESIGNED BY PROFESSOR MICHAEL POWOLNY (AUSTRIAN) IN THE EXHIBITION OF MODERN GLASS AND RUGS

GIFTS AND LOANS

PAINTINGS AND SCULPTURE

GIFTS

- *Six water-colors by Jules Guérin (American), gift of *Charles A. Wightman*.
- **"In the Open" by W. Vladimir Rousseff, *Logan Purchase Prize*.
- **"Bahama Coal Vendor, Nassau," water-color by Jozef W. Jicha, *Logan Purchase Prize*.
- **"Along the Beach, England," water-color by Jean MacLane, *Logan Purchase Prize*.
- **"Sheltered Harbor, Roscoff," water-color by Francis Chapin, *Tuthill Purchase Prize*.



"BAHAMA COAL VENDOR" BY JICHA

CHILDREN'S MUSEUM

GIFTS

- *Japanese print by Hiroshige, *Mr. Shimo*.
- *Child's book of mathematics, dated 1816, *Mrs. J. A. Slocum*.
- **"Dolls of Friendship" (book on the Japanese Doll), *Sidney Gulick*.
- **"If I Could Fly," book by Rose Strong Hubbell, *Mrs. A. L. H. Willson*.

ORIENTAL DEPARTMENT

GIFTS

- *46 pieces of Chinese, Persian and Japanese pottery and porcelain, *Mrs. Emily Crane Chadbourne*.
- *Fragment of a Persian tile, 4 Japanese netsuke, Persian painting, Japanese lantern. *Mrs. Emily Crane Chadbourne*.
- *Page from a Cufic manuscript, *Frank G. Logan*.
- Japanese Nô Robe, (*Gal. II4*) *O. C. Doering*.
- *Indian Shawl, *Miss Ella R. Sanford*.
- *10 scrolls reproducing the "Kitano Tenjin Engi," *Martin A. Ryerson*.
- *Japanese bowl, 2 Persian jars, 3 Persian bowls and Persian astrolabe. *Mrs. Emily Crane Chadbourne*.
- *20 pieces of Fatimid textile fragments, *Martin A. Ryerson*.



PRINT BY UTAMARO

ADDITIONS TO THE BUCKINGHAM COLLECTION:

- Bronze Tripod Vessel (*Gal. II8*).
- Blue glaze jar, T'ang dynasty (*Gal. II4*).
- Green glaze jar, T'ang dynasty (*Gal. II4*).
- Chinese silver cup and pair of silver bowls, T'ang dynasty (*Gal. II4*).
- Bronze jar, Han dynasty (*Gal. II8*).
- Bronze vessel, Chou dynasty (*Gal. II8*).
- *Kakemono by Shunman.
- *Kakemono by Toyohiro.
- Bronze dish, Chou dynasty (*Gal. II8*).
- Bronze censor, Late Chou dynasty (*Gal. II8*).
- *Pottery figure of an Earth Spirit, T'ang dynasty.
- *92 Japanese prints, added to the *Clarence Buckingham Collection*.
- *Not yet placed on exhibition.



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LECTURE PROGRAM OF DUDLEY CRAFTS WATSON

FREE TO MEMBERS OF THE ART INSTITUTE

A. PRACTICAL LESSONS IN HOME BEAUTIFICATION

MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M.

MARCH 3—The Living Room Arranged for Guests. 10—The Living Room Arranged for the Family.
17—Where and How to Dine at Home. 24—The New Bedroom Furnishings. 31—The
Outdoor Living Room.

APRIL 7—Color Schemes in the Garden.

B. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P.M.

MARCH 4—The Gothic Room. 11—The Bedrooms. 18—The Allerton Wing. 25—Persian Painting.

APRIL 1—Chinese Sculpture. 8—Chinese Painting.

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. TO 12:00 NOON

MARCH 7—Drawing Children. 14—Figures in Action. 21—Figures in Rhythm. 28—Figures in
Decoration.

APRIL 4—Figures in Abstraction.

D. GALLERY TALKS IN THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M. REPEATED AT 7:00 P.M.

MARCH 7—Prints and Book Illustrations. 14—International Exhibition of Contemporary Glass and
Rugs. 21—Loan Exhibition of Paintings, Drawings, and Prints by Eugène Delacroix.
28—Tenth International Water Color Exhibition.

APRIL 4—Tenth International Water Color Exhibition.

E. THE ENJOYMENT OF THE MODERN ARTS (STEREOPTICON LECTURES)

FRIDAYS, 2:30 P.M.

MARCH 7—The Enjoyment of Modern Sculpture. 14—The Enjoyment of Modern Architecture.

21—The Enjoyment of Modern Painting. 28—Art of the Amateur.

APRIL 4—Art of the Child.

*F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN

PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC

SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:20 P.M.

MARCH 1—Some of the World's Great Sculpture (stereopticon). 8—The Six Great Periods of Archi-
tecture (chalk talk). 15—Some of the World's Great Buildings (stereopticon). 22—
Making a Spring Picture (chalk talk). 29—Some of the World's Great Landscape
Paintings (stereopticon).

APRIL 5—Flower Painting.

*This Fund also provides annually seventy-eight lecture classes in Fullerton Hall to pupils from public grade and high
schools, and eighty-four assembly lectures in the schools within Cook County.

LECTURES AND CONCERTS

FULLERTON HALL AT 2:30 P.M.

FOR MEMBERS AND STUDENTS

MARCH

Two programs on Music in Its Relation to Art, given by Marx E. and Anne F. Obern-
dorfer, Chicago:

4—"From the Beginnings to the Renaissance."

11—"Modern Music and Art."

18—Lecture: "Oriental Carpets as Works of Art." Haig R. Shekerjian, Chicago.

25—Lecture: "Great Spanish Painters." Oskar F. Hagen, Chairman, Department
of History and Criticism of Art, The University of Wisconsin.

APRIL

1—Lecture: "The New Art Awakening in America." Alfonso Iannelli, designer
and architect.

8—A Program of Music for the Viola D'Amour, Viola Alta, and Theremin. Joseph
Elson, of the Chicago Symphony Orchestra.

EXHIBITIONS

- JANUARY 1—APRIL 1—Exhibition of Contemporary French Water Colors from the Collection of Martin A. Ryerson. *Gallery 43.*
- JANUARY 1—APRIL 1—Japanese Prints by Katsushika Hokusai, from the Clarence Buckingham Collection. *Gallery H5.*
- JANUARY 22—MARCH 10—Illustrated Books for Children. *The Children's Museum.*
- JANUARY 30—MARCH 9—Thirty-Fourth Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G51-G61.*
- JANUARY 30—MARCH 9—Twentieth Annual International Exhibition of Etchings under the Auspices of the Chicago Society of Etchers. *Galleries 12 and 13.*
- FEBRUARY 1—MARCH 20—Selected Etchings by Rembrandt from the Clarence Buckingham Collection. *Gallery 18.*
- FEBRUARY 3—APRIL 1—Some Fifteenth Century Book Illustrations: German and Florentine. *Gallery 14.*
- FEBRUARY 3—APRIL 1—Fine Prints of Four Centuries. *Gallery 16.*
- FEBRUARY 6—APRIL 1—Early Italian Engravings, lent by Mr. and Mrs. Potter Palmer. *Gallery 17.*
- FEBRUARY 10—APRIL 1—Loan Collection of Replicas of Early Christian Mosaics, *Gallery 5.*
- FEBRUARY 24—APRIL 15—Loan Collection of Chinese Bronzes, *Gallery H13.*
- MARCH 12—MAY 5—Costume Prints and Dolls from 1780 to 1925. *The Children's Museum.*
- MARCH 12—APRIL 30—Memorial Exhibition of Prints by Arthur B. Davies (1862-1929). *Gallery 12.*
- MARCH 15—APRIL 30—French Decorative Prints of the Eighteenth Century. *Gallery 13.*
- MARCH 19—APRIL 21—International Exhibition of Contemporary Glass and Rugs. *The Decorative Arts Galleries.*
- MARCH 20—APRIL 20—Tenth International Water Color Exhibition. *Galleries G51-G59.*
- MARCH 20—APRIL 20—Loan Exhibition of Paintings, Drawings, and Prints by Eugène Delacroix. *Galleries G60-G61.*

PROGRAM OF DEPARTMENT OF MUSEUM INSTRUCTION

The following lectures offered during March are open to anyone upon payment of five dollars for twelve lectures. For the sketch class there is a special fee.

ART CENTERS OF ITALY AND FRANCE. MONDAYS AT 11:00. *Miss Parker.* Hill towns of Italy. Naples and environs. Venice. Milan and environs.

A SURVEY OF ART AS ILLUSTRATED IN THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. *Miss Parker.*

HISTORY OF ARCHITECTURE. WEDNESDAYS AT 11:00. *Miss Mackenzie.* Renaissance architecture in France I. Renaissance architecture in France II. Renaissance architecture in England I. American Colonial architecture.

ART IN THE UNITED STATES. THURSDAYS AT 11:00. *Miss Parker.* The Huntington collection. Minneapolis. Art in New Mexico.

HISTORY OF ART. FRIDAYS AT 11:00. *Miss Parker.* Florentine painting of the high Renaissance. Painting of the high Renaissance in central Italy. Venetian painting. Renaissance architecture in Italy.

ART CENTERS OF ENGLAND. FRIDAYS AT 6:30. *Miss Parker.* London II, London III. Cathedral towns of England. Some great manor houses of England.

TALES OF A TRAVELER. Free to all children. SATURDAYS AT 9:20. *Miss Mackenzie.* Avallon, Vezelay, Sens, Amiens, Chartres. Paris I, Paris II, Paris III.

SKETCH CLASS FOR NON-PROFESSIONALS. Drawing and painting from a costumed model for those who would like to try their skill. TUESDAYS FROM 10 TO 12. *Mrs. Stevens,* Instructor.

The Department of Museum Instruction will arrange gallery talks or lectures for clubs by appointment. Classes from schools may also arrange to see the collections under guidance. Application for this service should be made to Miss Helen Parker.

SUNDAY CONCERTS AND LECTURES

FULLERTON HALL

Concerts will be given every Sunday afternoon at 3:15 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. Admission twenty-five cents.

The following series of Lectures on Painting will be given in Fullerton Hall at 5:00 P.M. by Helen F. Mackenzie:

APRIL 6—Florence in the Thirteenth Century.

APRIL 13—Siena in the Fourteenth Century.

APRIL 20—Botticelli and Leonardo da Vinci.

APRIL 27—Michelangelo and Raphael.

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. The Tea Room is open every day except Sunday, serving table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45.

Arrangements for parties and special luncheons in the Tea Room may be made with Miss Aultman.

NEW LIFE MEMBERS FOR JANUARY, 1930

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

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Extension Lecturer	DUDLEY CRAFTS WATSON
Head of Department of Museum Instruction	HELEN PARKER
Superintendent of Buildings . . .	JAMES F. McCABE



"RUNNING COLT," BRONZE BY RENÉE SENTENIS
(CONTEMPORARY GERMAN) GIFT OF CHARLES H.
WORCESTER TO THE CHILDREN'S MUSEUM

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